



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).



## XV.

THE BEAUVEAU BORIE COLLECTION, PHILADELPHIA.

(Described by W. P. Lockington.)

It was in 1866 that the late Mr. Adolphe Borie, secretary under General Grant, in company with his nephew, Mr. Beauveau Borie, entered the art realm of France, fortified with a sincere desire to furnish the walls of his Philadelphia residence with some good examples of European art.

The cultivation of a taste, employing both means and artistic discretion, led him finally to make a collection of some eighty good canvases, which since his death have been divided into four parts.

In dealing with a fourth, belonging to the above, an inspection discloses some of the Barbizon school, and others chosen for their own distinctive merit, with qualities and names that appeal most directly to the domestic love for color, action and sentiment.

From the low gray tones of Domingo to the bright singing colors of Roybet and Madrazo there ripple the low, sweet notes of Diaz, coupled with the basso profundo of the sterling Van Marcke.

Zamaçois is here represented in a small panel of a hunter, excellent in drawing and tone qualities, brightened, however, by the liquid waters and bright, sparkling atmospheric brilliancy of his friend Pico, whose "Venetian View," some 20x30, stands comparison in all that is bright, delicate and true.

Diaz, in four different locations, sounds the keynote to the domestic taste. A small 10x16, of "The Prophetess," is marked by the somewhat foreign departure of the use of the grays both in the Maid and surrounding details. In the 5x6½ panel we catch a glimpse of the artist in his natural element, "Fontainebleau," with the opalescent moonshine and forest, but crowned vigorously and gloriously by the 24x30, "Bathing of the Nymphs," in which two are seated to the right, while centred is a standing figure, all in the act of disrobing.

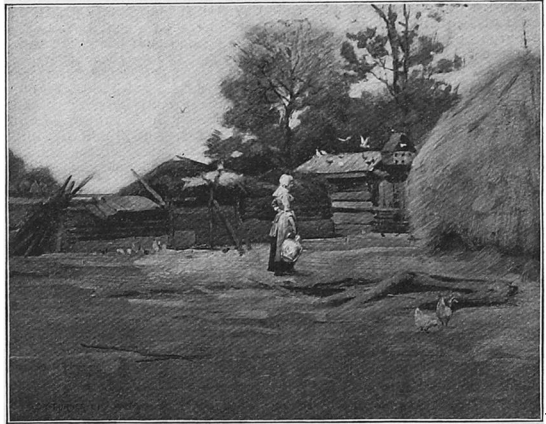
Goubie, quiet and subdued in his "Rendezvous," is offset by the more pretentious color scheme of the "Captives," by Luminais, and Roybet's "Harem" scene, glowing with rich vestments and inoculated with the sensuous qualities necessary to such an atmosphere. The white slaves and the dominant black are all accentuated with fine, broad qualities, while his "Cavalier," a 20x26, is remarkable for its fine interpretation, drawing and tone. With rare qualities of the draughtsman and the painter, Domingo is seen in a gloomy mood in a quaint interior depicting the card-players; while, more effulgent and dominating in color, Madrazo, familiar and brilliant, is seen in one of his earlier attempts but successful canvases, "The Dance." The lithesome maid, well poised before the two musicians, is replete with good qualities. Jacques's "Ducks and Drakes," stands companion to a small Dupré, "A Sunset," 7x12, in which minute details of sheep and landscape deny the assertion that he is better where the canvas is the larger. Near-by is a De Nittes, speaking with sterling force and exactitude in a Bois de Boulogne scene in which the modern carriages and horses trample hard the fallen snow.

Kindly Jongkind, in all his soberness, gives us the heavier atmosphere in his landscape, and Bonvin, marvelously well attuned, depicts the "Holy Sister" instructing the younger members with carefulness of detail and color.

Turner (?) is a doubtful quantity within this house, where it has an abiding place, yet accepted only with distrust. "The Mountain Peaks of the Engadine," surely a leaf from the later book, but without a guarantee.

"Counting the Sheep," by Michelli, full of the sober qualities, is a very acceptable work and worthy the companionship of Van Marcke, a 24x30, rich in composition and grouping, portraying in all the vigor of his better form cattle, sheep and landscape, a splendid emulation of his master, and a sincere and characteristic depiction. "The Defile," by Decamps, challenges by its superb breadth any canvas by the same artist within this city. The cleft rocks standing in all the gray silicious qualities, right and left, leave in admirable proportions space for the skies beyond, wherein the setting sun casts a furtive ray of light, reflected lightly upon the advancing horseman. Fine in texture, admirable in the low key, and exquisite in composition.

Sincere in their love and admiration of Fortuny, the "Breakfast in the Garden" is well hung, and well cared for. Too well known to need describing, suffice that the late William H. Stewart made every effort to secure it, but failed to move Mr. Borie in his sincere attachment to the work of one whose vision, somewhat limited, 'tis true, was always excellent in his representations and ability to command respect.



C. Y. TURNER, N.A.

IN THE BARNYARD.

(20 x 16.)



Devotion to the memory of a revered master has led Miss Helen M. Knowlton to complete her "Hunt's Talks on Art" by writing a biography of this great American painter. If life is thought, if man is understood by a record of his inner consciousness as expressed in his words better than by his daily actions—this is the ideal biography. The note-book which supplied the previous volume must have been in good stead for this one, as it is replete with anecdotes of those bright thoughts and sayings which Hunt scattered about him.

A requirement of true biography is lacking, however, in that the author's unmistakable veneration for her subject absolutely disqualifies her for the critical survey and summary of Hunt as a man and an artist. Nevertheless, the book is a most enjoyable record of the art life of a man whose sterling worth and sincerity have given him an abiding place among the men who laid the foundation for our national art reputation. The fame of the author of "The Flight of Night," "The Discoverer" or "The Bathers," is not ephemeral, and a volume like the one now under review will further endear him to his admirers, because therein they find his broad-mindedness, generosity and sympathy portrayed with loving hand.

The book, which is published by Little, Brown & Co., is gotten up in excellent manner and contains fourteen fine reproductions of some of the best works of the artist.

\* \* \*

The last number of *Die Kunst Unserer Zeit* (Franz Hanfstaengl) contains, with the many meritorious photogravures and half-tone illustrations, also a continuation of the review of the Munich Annual Exhibition, and a recension of the "Secession" Exhibition of Munich. It demonstrates that there, as here, but little reason exists for such separation, as the illustrations do not by any means afford a sign of difference between the two schools.

The double number 11 and 12 is entirely devoted to an essay on Francesco Paolo Michetti, with numerous illustrations of his works. This artist is somewhat known in this country, a beautiful example of his brush was sold at the Bement sale last season, and now and then we meet with canvases at auctions or dealers'. Michetti belongs to the Reform group of Italian art which originated with Dalbono, Palizzi and Morelli; his work is exact yet strong, with the brilliant Italian color sense subdued by refinement and taste. His compositions, often dramatic, are always full of vitality, while the range of his subjects is remarkably varied without losing the individuality of the master's brush. I would especially recommend this number to collectors of monographs.

The list of art papers is added unto by one of the primary grade. It is called *The Little Artist*, and intends to instruct children in drawing. It purposes to follow in art instruction the method which is pursued by those who call themselves advanced pedagogues in the teaching of reading, viz., to get the child to know the word before the letters are known. Many there are, however, who have turned back to the old-fashioned A-B-C method of instruction. The same different plans are pursued by two schools of art instruction; one follows the old way of building up sureness of hand by drilling the drawing of geometrical lines and then of casts; the other, calling itself the advanced school, plunges in where the first, so to speak, leaves off. Both methods have their champions.

Frankly, I favor the first-named method, where the basement of the house is laid before the man shingles his roof; yet in the hands of an enthusiast, with one who has the magnetic power to interest youth, no scheme, however wild, will fail of fruition. It seems certain that individuality in teaching—in art teaching *par excellence*—goes far ahead of system or any principle of pedagogy, but then the system dies with the man.

If *The Little Artist* can make one child out of fifty love and observe nature, and if it can teach that child to block in form, as the initial number suggests, then it has the thanks of all cultureddom.

Another new publication comes from Boston, Bates and Guild Company, publishers. It is entitled *Masters in Art*, a series of illustrated monographs, issued monthly. The first number to hand has Van Dyck for its subject. It opens with nine plates of famous portraits by Van Dyck, including his self-portrait from the Louvre and two figure compositions. These plates are in half-tone, printed by special process, and entirely satisfactory. Following these illustrations comes the letter-press—a good arrangement. It consists of more or less lengthy quotations from various authors who have written about Van Dyck, and criticized his art. A Van Dyck bibliography and list of seventy of the artist's most notable works concludes the pamphlet.

It is a scholarly constructed chromethamty which announces pleasurable anticipation of succeeding numbers.

Book catalogues have been received from Karl W. Hiersemann of Leipzig, containing a list of works on gold, silver, ivory, gems, and medals, and from John Britwell of Toronto, in whose list many choice and rare titles find a place.

At Messrs. Sotheby, Wilkinson & Hodge, London, the following prices were realized for some important book lots: Goldsmith's "Deserted Village," 8vo. edition, 1770, £16 5s.; MS. Horæ, on vellum, fifteenth century, 36 miniatures, £64; Rudyard Kipling, "Seven Nights of Creation," a poem (3 leaves), n.d., £13 15s.; "Schoolboy Lyrics," 1881, three copies, £20, £41 and £46, respectively; "Echoes," 1884, £18; "Departmental Ditties," 1886, £18 10s.; *The Week's News*, 33 numbers, 1888, £20; "Turnovers," January-June, 1888, £10 15s.; "Works," edition de luxe, 15 vols., 1897-9, £15 10s. Ovide, "Metamorphoses," 4 vols., with engravings, 1767-1771, £40; the copy of Queen Victoria's "Highland Journal," presented by the Queen to Charles Dickens, £100; Morant's "Essex Correspondence," £20; Gray's "Elegy," first edition, 1751, £58; Hablot K. Browne's original drawings to "Dombey and Son" (39), £355; "David Copperfield" (41 drawings), £450; "Bleak House" (40 drawings), £360. Lafontaine, "Contes," Fermiers Généraux edition, with 22 suppressed plates, 1762, £60; Montesquieu, "Le Temple de Gnide," 1772, £48; Kelmescott Press Publications (53), £534; Chaucer, £64; "Heures a l'Usage de Rome," Paris, G. Godart, 1510-30, £78; Leslie, "De Origine Scotorum," bound for King John of Sweden, 1578, £13 15s.; "Lucidary," Wynkyn de Worde (imperfect), n.d., £19 10s.; Chaucer's Works, 1561, £23; Bonaventura, "Meditationes Vitæ Christi," first dated Augsburg book, 1468, £30 10s.; S. Hieronymi Epistolæ, M.S. on vellum, Sæc. XIV., £62; Higden's "Polychronicon," 1527, £26; Shakespeare, Second Folio, 1632, £100; Fourth Folio, 1683, £57; John Phillips's "Perfect Pathway to Paradise," 1590, £14 15s.; Racine's "Œuvres," 2 vols., 1553, £18; Combe, "English Dance of Death," 2 vols., 1814-1816, £21; Smollet's "Adventures of an Atom," first edition, 2 vols., uncut, 1769, £20 10s.; R. L. Stevenson's Works, Edinburgh edition, 28 vols., 1894-8, £32 10s.; Lucan, "Saluste, et Suetonie en Francois," first edition, Paris, Verard, 1490, £151; "Helen's Tower," stanzas by Lady Gifford, with twelve lines by Tennyson, privately printed, Claneboye, n.d., £56; Tennyson's Poems, by Two Brothers, large paper, 1827, £22; Poems, 1830, £12 10s.; Poems, 1833, £18 10s.; "The Falcon," private issue, 1879, £52; "The Cup," private issue, 1881, £46; "Carmen Seculare," a Jubilee ode, private issue, 1887, £31; E. Waller's Poems, 1645, £16; "Howell on the Long Parliament," Izaak Walton's copy, 1656, £28; D. G. Rossetti, "William and Mary," unpublished ballad, c. 1843, £10 10s.; autograph MS. of translation of Bürger's "Lenore," 1844, £26; Shakespeare, "Romeo and Juliet," 1637, £74; White, Selborne, first edition, 1780, £16 5s.; sixteen pages of Froissart and two pages of "Sigurd the Volsung," printed at the Kelmescott Press, £96; "The Palais of Honour," by Gwynne Down, lass, W. Copland, 1553, £31; Sir Philip Sidney's "Astrophel and Stella," M. Lownes, and "The Defence of Poesie," 1595, in 1 vol., £61; Goldsmith's "Deserted Village," 1770, £14 5s.; "The Traveller," presentation copy from the author, 1795, £10; "Retaliation," 1774, "The Haunch of Venison," 1776, and Gray's "Elegy," 1753, £16 15s.; "Book-Prices Current," first 8 vols., £11.

An important undertaking of Librarian W. H. Shelton of the Salmandundi Club, is gradually nearing completion. He conceived the idea of making a costume library for reference of painters and illustrators, and the list of works, herewith given, shows how successfully he has labored. It is especially intended to give an absolutely perfect review of the colored costume plates of this century, to include the modes for women and men, dress of men, military and naval uniforms, etc. A survey of more than thirty years, from 1800 to 1834, has already been completed by the plates from Graham's, Godey's, or Peterson's. It appears that *Graham's Magazine* procured its plates from a French publication called *Le Follet*, as it was the custom at that period with several of the ladies' magazines, in England as well as in America, to buy their color fashion plates from one or another of the Parisian magazines. An extra edition of the plates, which were steel engravings with stippled faces and draperies colored by hand, was printed for London or Philadelphia. The *Le Follet* plates have descriptions of the costumes in engraved French script, as they appeared in that magazine, with *Graham's Magazine* printed below. Peterson, on the other hand, produced equally fine plates in the sixties, which were engraved in Philadelphia, that fact being thinly disguised under the inscription "Les Modes Parisiennes." Godey's was first published in 1830, boldly announcing its embellishments as Philadelphia fashions, but affording its fair patrons only two plates a year, which were of excellent quality. By the year 1841 Godey's had advanced to publishing one fashion plate with each monthly issue. The *Journal des Dames*, first published in Paris in 1817, seems to have been the pioneer of this class of publications. A number was issued with colored plate every five days or seventy-three plates each year. The publication for the first two years was oblong in form, the single costume figure standing in the middle section of the page flanked by patterns for embroidery.

Readers of this journal, having old fashion plates or numbers of the above publications would confer a favor by communicating with Mr. Shelton at 14 West 12th street, as he is willing to purchase whatever has not yet been supplied.

The following is the list of additional works in this valuable department:

A. Racinet, 6 vols. Planché, *Cyclopedia of Costumes*, 2 vols. Paul Mercuri: *Costumes Historiques*, 3 vols. Panquet Frères: *Modes et Costumes Historiques*, 2 vols. Nicholas: *Orders of British Knighthood*, 4 vols. Wingfield: *Civil Costumes in England*, William I., to Regency, 1 vol. Austrian Costumes, London, 1814, 1 vol. Vermont, American Heraldry, 1 vol. McIan's *Clans of Scotland*, 1 vol. Rois et Reines de France, 1 vol. *Malerische Studien*, 2 vols. Naval and Military Trophies, 1 vol. Processions to Celebrate Completion of Cathedral at Cologne, 1 vol. Holt: *Fancy Dress Described*, 1 vol. Illustrations of China and People, 4 vols. Holme: *The Flags of the World*, 1 vol. The Scottish Clans and Their Tartans, 1 vol. Armoires et Décorations, 1 vol. British Costumes, Planché, 1 vol.

The *Century* for January shows, as of old, that it is foremost in the race over all competitors. Other monthlies may shake off their old foginess and endeavor to transfuse the lymph of new life from vigorous sources, but then the *Century* spurts a little and we see it still ahead. The number is so replete with good things that to chronicle is to transcribe the Table of Contents, and this can be bought on the news-stands, with all that goes back of it. Do so.



## PARIS SKETCHES.

Dec. 12th.

An annual prize of three hundred dollars, in memory of Rosa Bonheur, is to be founded by Miss Anna Klumpke, sole heir to the great artist's estate. This prize will be awarded by the Salon jury to the painter, French or foreign, whose work most merits the honor, and will be given for the first time next year.

A very celebrated painting by Van Dyck is being offered for sale in Paris for the sum of fifteen thousand dollars. It is a full-length portrait of the Duchess of Richmond, who is represented standing, clad in a simple robe of rich dark material, against a dark background. Around the neck of the gown, which is décolleté, is a wide ruff of lace, and the cuffs are of the same material. A quaint head-dress completes this picturesque costume, and the beautiful face looks out from its sumptuous surroundings with a smiling expression, in which is just a shade of sarcasm. It is a superb picture, and will probably be placed in some continental gallery.